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Bei Körners Ausgabe wäre ein wenn auch kurzer Vergleich der verschiedenen Vorlesungen sehr am Platz gewesen, was der Herausgeber leider absichtlich unterlassen hat. Die dargebotene Tabelle, die Seite für Seite anführt, was sich in Schlegels handschriftlichen Sammlungen und Druckschriften und Briefen über die betreffenden Gegenstände der Bonner Vorlesungen findet, ist sehr wertvoll, doch kein Ersatz. Ebenso hätte die sehr interessante Mitarbeit Friedrichs ganz kurz skizziert werden sollen. Immerhin ergänzt diese Ausgabe sehr willkommen Josef Körners eigene "Nibelungenforschungen der deutschen Romantik" (Leipzig 1911), und weiteren Veröffentlichungen ungedruckter Schriften Wilhelm Schlegels durch Körner dürfte mit Interesse entgegensetzen sein.

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DR. HANS RHYN: *DIE BALLADENDICHTUNG THEODOR FONTANES MIT BESONDERER BERÜCKSICHTIGUNG SEINER BEARBEITUNGEN ALTENGLISCHER UND ALTSCOTTISCHER BALLADEN* aus den Sammlungen von Percy und Scott. Sprache und Dichtung hrsg. von Dr. Harry Maync und Dr. S. Singer. Heft 15. Bern. Verlag von A. Francke. 1914. brosch. Preis M. 4.80. 208 S.

This work by Dr. Hans Rhyh is the first book which has been published, that treats systematically all the *Bilder und Balladen* in the last authorized edition of Fontane's *Gedichte*, 1889. Numerous articles in different periodicals have dealt with single ballads or groups of ballads. Of a more comprehensive nature are Richard M. Meyer's article on *Fontane's Balladen* (*Velhagen & Klasings Monatshefte* 1910, S. 65-72), which seeks to show the inner relation between the ballads and novels of Fontane, and Hans Benzmann's *Der Balladenstil Theodor Fontanes* (*Eckart* Bd. 7, September 1913).

The translations and adaptations of English and Scottish ballads were the subject of a Münster dissertation by Carl Wegmann (1910). It is this group of ballads to which Rhyh, too, has devoted the larger share of his attention. The chapter on *Bearbeitungen altenglischer und altschottischer Balladen* (pp. 21-114) was presented to the University of Bern as a doctor's dissertation before it appeared in its present form. It covers the same ground as Wegmann's dissertation. Rhyh states in his introduction that Wegmann's monograph did not come into his hands until his own work was nearly finished and that he then made use of the valuable extracts from the *Tunnel* records printed at the end of the Wegmann dissertation. That this state of affairs could exist, seems to imply lack of thoroughness in looking up the available Fontane

material, for Wegmann's work appeared in 1910 and was duly listed in the *Jahresberichte für die neuere deutsche Literaturgeschichte*. It would seem, too, that the *Tunnel* records would be one of the first sources to which an investigator of this subject would turn, for Fontane was a member of this literary society during a number of the years which were most productive for his ballad writing. It is true that these records are not at present accessible, as the *Königlich Preussische Akademie der Wissenschaften* is preparing a complete edition of them, but Dr. Fritz Behrendt, who has charge of this publication, has kindly consented to search the records himself in order to find answers to any specific questions that may be presented to him.

Rhyn states that Wegmann does not treat the poetic style of the ballads, does not draw any conclusions, does not put his results together and does not touch upon the relation between the adaptations of English ballads and Fontane's original poems. These facts amply justify the appearance of a book on a subject, part of which had been treated before, yet the statement that Wegmann draws no conclusions whatever (*zieht durchaus keine Schlüsse*) seems to me altogether too strong.

In the section devoted to Fontane's adaptations of the English and Scottish ballads, Rhyn treats each poem separately, comparing it carefully with the original. He considers first the structure of the two ballads and then takes up the most important details. He devotes a section to a discussion of the poetic style and finally sums up in the last division the chief points that have been brought out.

The translations likewise show a free treatment of the originals, but only in the matter of details. The structure of the ballad is unchanged. These poems are discussed briefly at the end of the chapter on the English and Scottish ballads. Then Rhyn in a two and a half page summary enumerates the outstanding features of Fontane's method of work, which he has deduced from a study of the individual ballads. Rhyn passes over without discussion *Lord Maxwells Lebewohl* and *Leslys Marsch* because he does not consider them ballads in the strict sense of the term. He gives us, however, no reason for omitting a consideration of *Charles Bawdins Tod und Begräbnis*, *Robin Hood*, and *John Gilpin*.

Rhyn makes no allusion to a series of articles by Fontane on *Die alten englischen und schottischen Balladen*, printed anonymously in Cotta's *Morgenblatt für gebildete Leser* (February and March, 1861) though Fontane's classification of these ballads and his remarks on specific poems are very illuminating in connection with his own translations. Especially interesting is his mention of *The Child of Elle* which was the foundation of Bürger's *Ritter Karl von Eichenhorst und Fräulein Gertrud von Hochburg*. Bürger's ballad is compared most unfavorably with the original and Fon-

tane, to prove his point, cites his own translation of eight strophes of *The Child of Elle*. When and where, if at all, the whole poem was printed, I have been unable to ascertain. I found it under the title *Child Harry* in a ballad manuscript loaned to me by Herr Friedrich Fontane, the publisher in Grunewald near Berlin, accompanied by the note "probably never printed."

Rhyn's discussion of the English and Scottish ballads comprises the second division of the first and largest section of his work (pp. 11-186), which is devoted to the *Balladen im engern Sinn*. The ballads are taken up chronologically, as follows:

Balladen der 1. Periode (11-20)

Bearbeitungen altenglischer und altschottischer Balladen (21-114)

Balladen der 2. Periode (115-165)

Balladen der 3. Periode (166-179)

Ergebnisse der Untersuchung der Balladen im engern Sinn (180-186).

Every one who undertakes an investigation of ballads is at once confronted by the existing confusion and lack of agreement among scholars. There is no generally accepted definition of the ballad, in spite of the many attempts that have been made in this direction. As a result of his study Rhyn reaches the following conclusions in regard to the character of the ballad: "The real ballad presents an action in its development. It has both epic and lyric, usually also dramatic, elements. It often possesses a dismal, gloomy character. It makes use of sudden transitions, touching upon only the important points and leaving much to be filled in by the imagination. The familiar formulae and expressions of the folk song are frequently employed."¹ This definition has guided Rhyn in his classification of the poems which appear in the volume of Fontane's *Gedichte* under the general heading *Bilder und Balladen*. To be what Rhyn terms a *Ballade im engern Sinn*, a poem must have an action, consisting of an exposition, conflict, and catastrophe or solution. Rhyn takes up each ballad separately, proceeding in much the same manner as he did with the adaptations of English and Scottish ballads. He first discusses the date and circumstances of composition together with illuminating passages from Fontane's letters or other sources. Then he treats the structure and poetic style and gives his own estimate of the ballad. The source of *Archibald Douglas*, which is generally conceded to be Fontane's best ballad, is discussed at considerable length. Rhyn disagrees with the former theories and gives good reasons for his belief

¹ Die eigentliche Ballade stellt eine Handlung in ihrer Entwicklung dar. Ihrem Wesen nach ist sie episch und lyrisch zugleich, in der Regel auch noch dramatisch. Sie zeigt oft einen düstern Charakter und sprunghafte Darstellung und bedient sich häufig der Stilmittel der Volkspoesie.

that the ballad was suggested by a passage in the introduction to Scott's *Minstrelsy of the Scottish Border*.

After summing up in a brief section the results of his study of the *Balladen im engern Sinn*, Rhyn devotes two short chapters to a discussion of the poems which do not belong to this group:

II Abschnitt, Der Lyrik näher liegende Arten der Ballade (pp. 187-203).

III Abschnitt, Der Epik näher liegende Arten der Ballade (pp. 204-206).

Among the ballads in which the lyric element predominates, Rhyn distinguishes five groups:

1. *Das historische Stimmungsbild*

Here the action is no longer of chief importance. The aim is to give a picture of a definite situation.

2. *Das historische lyrische Porträt*

This group is closely related to the preceding, the aim being to give us a clear picture of some historical personage. Here belong Fontane's early sketches of the Prussian generals, as well as a number of the later poems.

Rhyn finds only one poem belonging to each of the last three groups. *Das mythologische Stimmungsbild* is represented by one of Fontane's early poems, *Der Wettersee*, *Das geographische Stimmungsbild* by *Goodwin-Sand* and *Das moderne Stimmungsbild* by the poem *Und alles ohne Liebe*.

The ballads in which the epic element predominates fall into two classes:

1. *Die Chronikballade*, of which *Der Tag von Hemmingstedt* and *Der Tag von Düppel* furnish good examples.

2. *Die Anekdotenballade*, represented by such ballads as *Alte Fritz-Grenadiere* and *Seydlitz und der Bürgermeister von Ohlau*.

The long poem *Von der schönen Rosamunde*, which is termed by Fontane a *Romanzenzyklus*, is omitted from discussion, as Rhyn considers it a short epic composed of nine cantos. At the close of his work Rhyn devotes one and a half pages to a discussion of Fontane's significance as a ballad poet.

Rhyn has brought together much valuable material and has made an important contribution to the existing Fontane literature. The larger part of the work consists of the analyses of the separate ballads. By this method Rhyn has avoided the dangers which arise from too subjective a treatment of such a subject. The ballads are taken up chronologically (A consultation of Fontane's unprinted diaries and letters would have furnished the exact dates for a few of the ballads which Rhyn has been unable to locate definitely), and we are not allowed to lose sight altogether of the development of Fontane's style, yet it is somewhat obscured by the mass of detail and the repetition inevitably connected with this method of treatment. With two exceptions (*Edward*, *Die*

Jüdin) Rhyn has limited himself to the ballads in the last authorized edition of the *Gedichte*, paying no attention to the early ballads, which Fontane, as the result of a careful process of sifting, omitted from the final edition, in order to make room for some of his later poems. Yet to round out satisfactorily any sketch of Fontane's development, it would be necessary to consider these ballads in the *Gedichte* of 1851, the *Balladen* of 1861, and the *Gedichte* of 1875, as well as some early ballads which appeared only in the *Berliner Figaro* and *Die Eisenbahn*, and others which have never been printed.

In connection with the study of Fontane's style, it would be interesting to ascertain just how far it was determined by outside influences. Late in life Fontane wrote:

"Wen hast du dir auserlesen,
Was ist Vorbild dir gewesen?
Episch, lyrisch und dramatisch,
Manches klingt so Freiligrathisch,
Manche wandgemalte Freske
Streift das english Balladeske,
Strachwitz, Uhland, Lenau, Kerner,
Selbst von Zacharias Werner
Schmeck' ich einen mystischen Tropfen.
Ach, es ist nicht herzuzählen,
Immer war's ein anderes Wählen."

Rhyn has treated at length the influence of the English and Scottish ballads. He thinks that one of the descriptions in *Der Wenersee* was suggested by Lenau's *Sturmesmythe* and he finds traces of Bürger's *Lenore* in *Treu-Lischen*. A more exhaustive treatment of this whole subject would be profitable.

The field of text criticism opens up another line of investigation bearing directly on Fontane's style. *Charles Bawdins Tod und Begräbnis* has seventy strophes in the edition of 1851; in the last edition there are only thirty-one. In some cases Fontane worked upon individual lines a long time before he was finally satisfied with them. Occasionally changes were made at the suggestion of friends or critics. At other times he refused to accept proposed revisions. Rhyn has discussed the variant readings of *Der Letzte York*, but he has attempted no systematic treatment of the subject.

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